

Gilbert Borrego

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Objects and Identity of the George Washington Carver Museum

This paper will create an imagined historical exhibition plan focusing on the George Washington Carver Museum and discuss how the objects added from other museum collections and removed from the Carver would affect the narrative the Carver is trying to weave and the identity they seek to adopt. The Carver has a good deal of floor space and whether on purpose or not, has some historical gaps, especially in the settling of the Austin area, the Civil War era and how the communities coalesced during the Civil Rights era. I want to retain the personal feel of the Carver, but inject some more difficult topics that should be addressed to get a fuller picture of the African American experience in Texas and Austin in particular. I also want the museum to stay relevant in the face of a changing community demographic by reinforcing the African American community through objects, images and stories that still have relevance to the residents. This includes both those members who have lived in the community their whole lives and for the children in the community whose ties to the community may not be as strong as that of their parents or grandparents. Also, the Carver needs to provide access to these same stories for new members of the community who may not have the historical roots to the community but need to play a role in preserving the history of this area.

As demonstrated in numerous scholarly readings, historical museums today are more aware of the experience of “ordinary people,” not just those of the rich and elite classes that were and still are highly represented at present. Because of this shift in perspective, community museums have begun to fill this niche with dynamic exhibits that represent those who have been historically underrepresented, especially racial ethnic groups. So why should neighborhoods and communities care about historical museums? Because they also now feel that their voices need to be heard. The Carver Museum attempts to demonstrate the importance of dialog between exhibits and community by pursuing and displaying exhibits that the community had a hand in finding, planning and contributing to. That is why the Carver touts itself in its brochure as not just a historical museum, but as “being the first African American neighborhood museum in the state of Texas.” This is an adoption of a unique identity by the Carver.

This raises the question of who gets to define identity. There are many players involved in the planning of a museum and museum exhibits, and even more when the public is also courted during development. Historically, curators alone planned exhibits and while they still play a vital role in the direction of these exhibits, the community should also play the pivotal role of forging and implementing their unique identity by voicing their opinions, concerns and interpretations about exhibit design and object selection. This forging of a “collaborative exhibition” could be modeled like the one discussed by Phillips between the Heiltsuk First Nation and the University of British Columbia Museum of Anthropology with power sharing and collective decision-making (Phillips 157-58). Carver, adopting the distinctiveness of being a community museum and not just a historical museum, is perfectly appropriate to focus on ‘regular people’ when selecting and planning exhibits.

People generally trust museums precisely because they have objects. They collect what they deem as important or significant, usually because they are associated with somebody historically famous. But identity is more readily felt by the stuff belonging to ‘regular people.’ Unfortunately, these types of items are hard to find and collect because as normal, everyday goods, they were utilized and not simply preserved. These items have resonance because they provide a feeling of commonality and familiarity with the past (Greenblatt 546). A collection policy that attempts to locate and display these kinds of everyday items is important to the overall narrative of an exhibit. It promotes trust in the community by

acknowledging the importance of everybody and bolsters the authoritative nature of a museum. Objects are intrinsically tied to identity, and who better to help define that identity than those who understand the important layers of meaning an object may have? It would be very difficult to make a story or weave a narrative or make truth out of objects without the input of those who can most intimately relate to the objects on display. That being said, objects themselves can only tell you so much. There can be different time periods associated with an object and curators cannot assemble all the facts because they can never actually know all the facts. There are holes in an object's life, silences that may never be recognized by those who are not part of a culture or a time. Gathering information from the community about these types of objects helps to fill those information gaps and further promotes trust in the museum, what Rassool calls the "archaeology of memory" (Rassool 291). Perin describes it as *aides-mémoire* (Perin 189).

Of course, there are also many other things in play such as politics and financial considerations. How do museums get funding and how do museums pay for stuff? How does this affect what objects are collected and shown? As Abrams demonstrated, community museums like Carver could be deemed as exclusively for the local community and go unrecognized for their wider contribution to the city or state (Abrams 37). It took years for the bond proposal to construct the Carver to be passed by Austin voters. I suspect this is a reason why the Carver relies on generating their own funds, having to use their community center as a money making venture. I do not know if they receive financial donations or how much these generate. Perhaps they have to be more creative when it comes to fundraising. Many entities like UT Austin sell [pavers to raise funds](#). Carver has plenty of space to add these pavers. The naming of galleries by sponsors is another way to generate funding. It is important for the Carver to attempt to be more financially independent because it will give them additional freedom from possible political and financial constraints. Funding is power and if that power is in the hands of others who do not belong to the community, the identity of the museum itself could be altered. The following changes I propose next may not even be considered if they are not politically acceptable by funders.

Methods:

I obtained a copy of the building plans from Carter Design Associates to get an accurate depiction of the space. The floor plan is interesting in that it is designed to support lots of people with large spaces and no temporary or movable walls that could create maze-like corridors. However, it also deliberately directs patrons from the lobby to the Core Gallery into the Permanent Gallery, to the Touring Gallery and then the Artist Gallery. Once a patron is inside, there is no obvious exit and they must soldier through all of the galleries to get back out. I decided that since the building design created this management of movement, I would utilize it to provide a somewhat chronological sequence to the exhibits on display.

Improvements I propose:

I would utilize the items already in the Carver Museum Collection and simply present them in a different manner either by displaying or showcasing them differently. I also have a wish list of objects to add that I have seen in other museums, local or national, that would help in telling a fuller and more compelling narrative.

I would address other historical time periods that are not prominently discussed in its current iteration such as slavery and the Civil Rights movement and provide objects to illustrate and enhance the space.

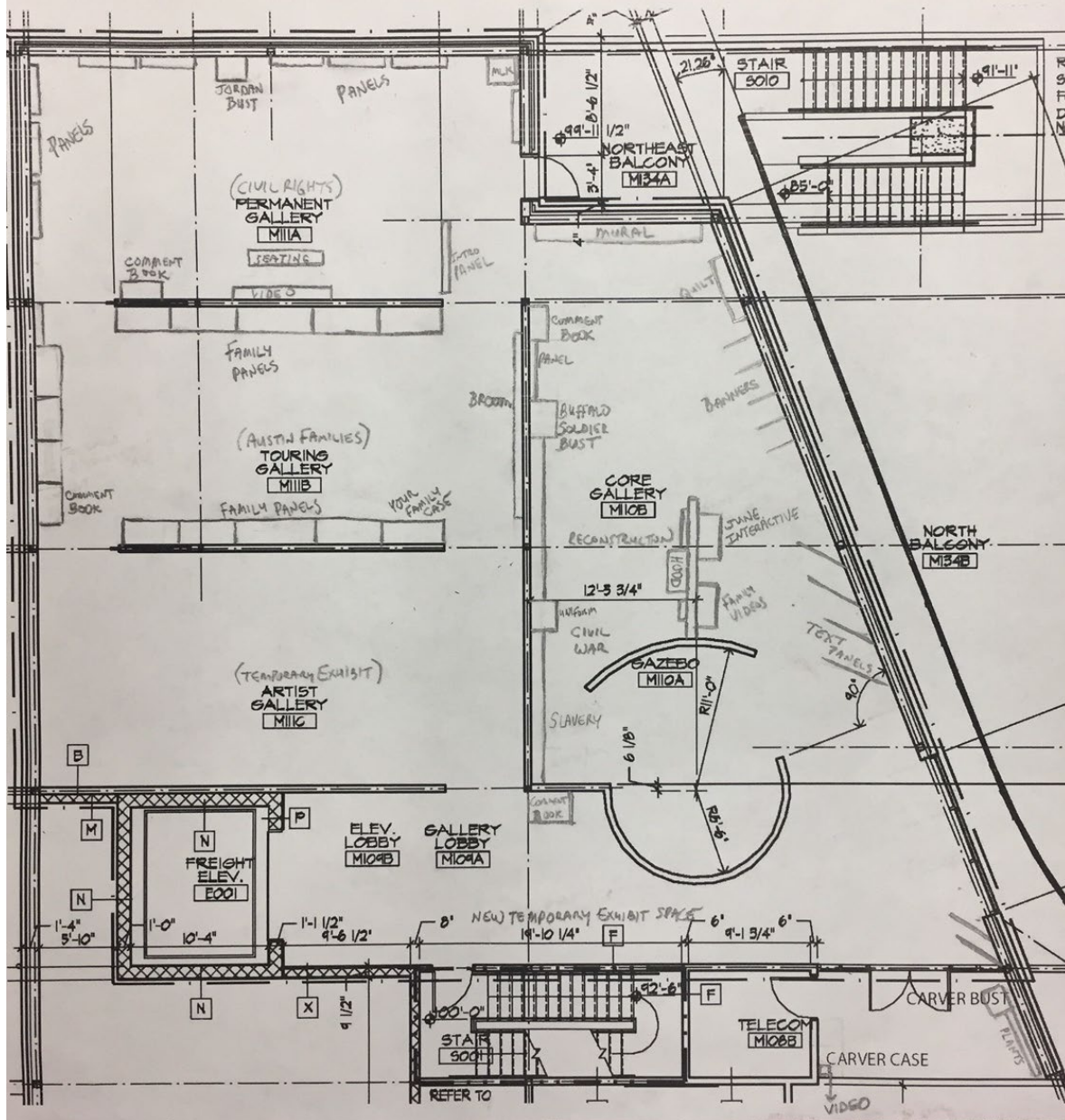


Figure 1: Floorplan of Carver Museum with improvements.

I would provide additional interactive exhibits that physically and mentally appeal to younger generations yet still provide additional information to older patrons. I would also provide check-in/comment books in every gallery to collect vital feedback from patrons about their thoughts, ideas and criticisms and use this feedback to tweak or even overhaul exhibits. They could even have prompts like one Perin suggested where she asked, "What have you seen that confirms what you already know and what have you seen that surprised you?" (Perin 197). Lastly, I would also cross promote with other sites around Austin and Texas by providing information about those sites. For example, the [Texas Historical Commission guide for Heritage Travelers, African Americans in Texas, A Lasting Legacy](#), is a great

resource that should also be available in the galleries. I would also provide more exhibit space to local residents who wish to showcase items or artwork that would be of interest to the community.

North Lobby: Currently the George Washington Carver exhibit

Although George Washington Carver was not a local entity, his position as an icon for this museum should be more prominent. Only one museum case in the lobby is devoted to his position as a scientist



Figure 2: Current G. W. Carver display case

with little information about his actual professional and personal accomplishments. I still don't feel I learned as much as I should have about him with the current display. It is also a bit jumbled with little context. While it is a small space, it can still be utilized to a greater extent by a better choice of artifacts and text. I only made small changes based on what the Carver Museum has in its collection and providing a few choice objects to round out the display. I also extended the Carver display across the hallway from the case, where the Buffalo Soldier statue is currently displayed, giving Carver another small space to showcase the Museum's namesake. The bust of Carver and a

new text panel would currently go here. A low display case would also be here with the soil display as well as plant samples relevant to Carver. The main display case would include most of the items currently on display. The center would still include the lab coat and chemistry supplies which would be on a raised wooden platform more in line with the tables Carver had at his disposal and a better description of the equipment. A photograph of Carver in his laboratory would replace the image of him with a tree. To the viewer's left, the case would have the framed letter Carver wrote with a display underneath with the stamps and coins and a final display of the snake, book and photo from his time at Tuskegee University. To the viewer's right would be a text panel discussing his more personal life and endeavors. This would include a work he painted, a photograph of him with his painting, the paintbrushes, and a history of Carver as an artist. A color palette with pigments like the type he could have used could also be included. Underneath that would



Figure 3: Wall opposite Carver case.

be his glasses, bible, napkin and bookmark. Finally, a collection of books about and by Carver would finish the display at the lower right hand corner. A short video history, such as this one [George Washington Carver Tech](#) with headphones can be added to the left of the case where the Carver bust currently resides.

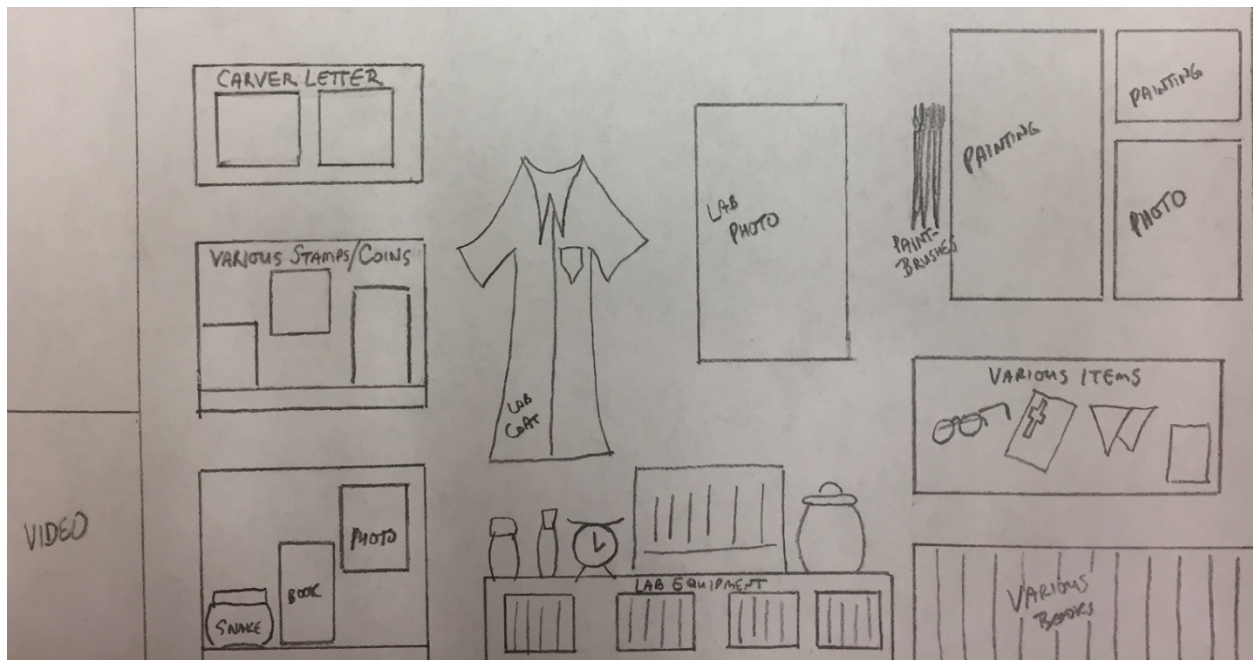


Figure 4: Mock-up of Carver Case

Core Gallery: Currently the Juneteenth Room

The design for the Core Gallery would be somewhat simple but would tell a fuller story than what is currently on display. The Juneteenth exhibit is special because of its local origins and its adoption at a national level, so it deserves to be the main focus of the museum. That being said, slavery, the Civil War, and Reconstruction, must be more thoroughly addressed despite the museum itself attempting to promote the positive aspects of the African American experience. It needs more narrative on the slave experience in Texas itself and perhaps specifically in Austin. This means the introduction of the shackles in the Carver collection that are currently not displayed. Other slave artifacts could be used but are hard to come by, typically being items that are fragile, used up or were simply not collected. This would include items made of paper, cloth or leather. Civil War objects like those displayed at The Texas Military Forces Museum and something similar to the descriptions of Texans during the Civil War at the Bullock could be utilized. Patrons can also be directed to the Black cemeteries in East Austin where there are numerous graves of slaves and ex-slaves. This would help to promote these important sites that need financial assistance. More shocking artifacts like such as the KKK hood displayed at the Bullock could also be used as well as other imagery could be used for the Reconstruction section. This could be added to the left side of what is currently the Juneteenth exhibit. The currently Juneteenth video playing in the Gazebo, which is short and repetitive, would be replaced with a longer introduction video about slavery through the origins of Juneteenth. The slavery exhibit would be on the west wall behind the gazebo to the left of the gallery entrance. The exhibit would continue along the north wall with the Civil War and a discussion of the Buffalo Soldier, another important omission by the Carver although it does display a

Buffalo Soldier bust. A free standing display wall will display the Reconstruction era with the KKK clothing facing the Civil War wall so it is not seen by patrons in the south area of the gallery where Juneteenth will be displayed. The South wall will have the banners and text panels which will lead to the new mural on the eastern wall right at the entrance to the Permanent Gallery. The two interactives can be on the southern side of the center display wall. In total, this floorplan can direct patrons from the introduction video in the Gazebo to the left to learn more about slavery, the Civil War and Reconstruction. If they do not, they can go straight through to the Juneteenth exhibit and stick with the more upbeat, perhaps somewhat sanitized, version of the gallery currently on view. Regardless of how one chooses to traverse the exhibit, they can see the “transformation of Africans to African Americans and, ultimately, to Americans” (Skeen 30).

Lastly, on the eastern wall of the gallery, I would add a mural similar to this one by José Antonio Burciaga titled [‘Last Supper of Chicano Heroes’](#) (Fig. 5) at Stanford University. The mural was the result



Figure 5: Image of "Last Supper of Chicano Heroes"

of a survey that asked students and community members to list the 13 most important figures in the Mexican community. Along with the well-known faces of Zapata, Juárez and Kahlo are those of local freedom fighters Joaquín Murrieta and Tiburcio Vásquez. Also included are the faces of some of the dining hall staff, a fitting tribute to “all those who died, scrubbed floors, wept and fought for us.” This combination of the famous and the nameless who still play a vital role in the community is the identity the Carver should adopt. This same idea of a mural could be used with a Juneteenth table and food, an important component of Juneteenth celebration and African American culture. A local artist or artists could create a mural depicting the history

of African Americans in Texas including famous and local people in the areas of music, politics, sports and the arts, as well as those who keep the community running like the trash collectors and other city workers.

When examining the Juneteenth exhibit space, one does have to question why slavery was not a more prominent theme. This display has been here since the museum opened and is considered a permanent exhibit, so glossing over slavery was a decision the museum made and meant to maintain. It is unclear why this choice was made because there is no explanation anywhere to this obvious oversight. The outdoor display is the most comprehensive and best critique of slavery but it is almost hidden in a way. It has only existed in recent years and makes one believe it was created in response to the lack of exhibit space provided to the subject. Still, why outside and no reference to it on the inside? When examining the history of historical museums, Horton and Crew point out the lack of inclusion of African American history in museum settings and how even museums specifically for and about African Americans shy away from the topic (Horton and Crew 218). This is partly because African American history is still a relatively new topic that museums are attempting to portray. So, even when a museum believes it has an answer to the all-important question of “who is this museum for?” the subject matter can still be determined by those outside of the community or at least influenced in some manner by other forces that may fund the operation, for example. Ruffins also addresses the lack of African American history in museums, but believes that museums are actually well suited to tackle the subject of slavery and have been in recent times due to interest generated by movies and television (Ruffins 408). I believe the

omission is in part due to the idea that some in the African American community thinks of slavery as a

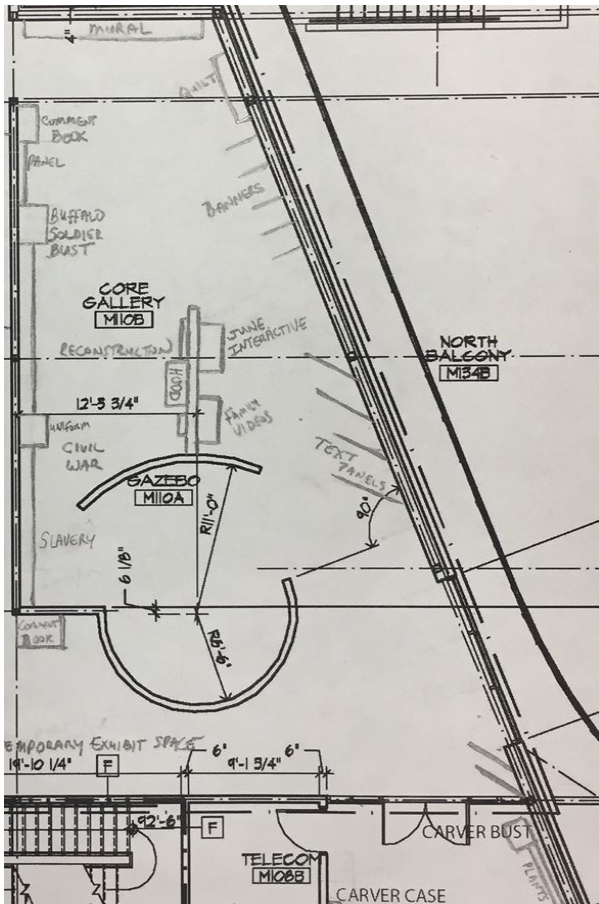


Figure 6: Core Gallery mock up

portrayal of victimhood when communities would rather focus on the positive aspects of African American culture and history. Price discusses this group optimism and its importance to a community, and one gets the distinctive sense that Carver is doing just that (Price 17). The optimism and celebratory nature of Juneteenth expounds that positivity, but also does a disservice to those who may not know the full negative effect of slavery and why Juneteenth is such a positive and emotional celebration.

This leads to the question of how a historical museum can truly represent a community and tell the stories the community wants told even when that story is not a positive one or not an optimistic one (Horton and Crew 221). I believe the answer is to tell the whole story in a sensitive manner, by engaging the community and making an argument that the bad needs explanation to truly appreciate the good. A museum like the Carver cannot tell every story because there are simply too many stories to tell. But when one looks for what is missing and finds something lacking, there should be a mechanism in place for them to alert the museum. Again, this is the reason for having a sign-in/comment book in every gallery.

Permanent Gallery: Currently the Austin African American Families

Even though this is the Permanent Gallery, I would want to move the Austin African American Families exhibit, which reinforces the positive values of community and family, currently in this space to the Touring Gallery and add a completely new Civil Rights in Texas exhibit. I justify the use of this gallery for the sake of historical continuity. It would provide information pertaining to the 1960's to the present day struggle with gentrification. Both the Barbara Jordan statue as well as the Martin Luther King Jr. statue could be moved here. Again, it would be great to drum up support for other historical sites and museums. For example, directions to the UT Austin Barbara Jordan statue and her grave at the Texas State Museum would add even more context for patrons. Images of the Civil Rights movement would be used and exhibit panels similar to those of the Austin Families would be incorporated to profile Civil Rights leaders in the Austin area including Heman Sweatt, Bertha Sadler, Ada Anderson, Willie Mae Kirk, Harry Akin

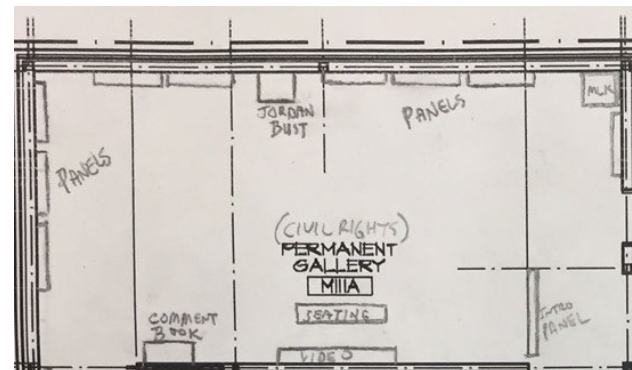


Figure 7: Permanent Gallery mock up

and Wilhelmina Delco. There would also be more information about protests around Austin at that time and other lesser known historical events such as the renaming of 19th street to MLK Jr. Lastly, I want to have a video about the Civil Rights movement in Austin. The video, [Austin Revealed: Civil Rights Stories](#), is an example of the type appropriate for the space. Lastly, I would provide seating for those viewing the video.

One is confronted with the lack of discussion about the Civil Rights movement in Texas at the Carver. Many of the same reasons for its lack of representation are the same as those of the lack of slavery discussion in the museum. One difference, though, is that an argument can be made that the Civil Rights movement was and is a positive aspect of African American history, not a negative one. Perhaps the continued struggle is too painful for some and maybe too politicized for others. This is a question I find difficult to answer but perhaps those answers will manifest if the topic is included as an exhibit for people to visit, ponder and discuss.

Touring Gallery: Currently the Family Tree Gallery

This gallery is currently an extension of the Austin Families exhibit which also includes a central Family Tree and a wall dedicated to the “Jumping the Broom” tradition. It is particularly lacking in objects. I envision this space to be the complete Austin African American Families exhibit. It should be revamped to include more families and more objects which means stepping up the outreach effort to locate more items in the same way discussed by Price (Price 13). As Paul Matthews pointed out, the more visitors saw artifacts, the more artifacts they themselves began to bring in, which quickly built the collection

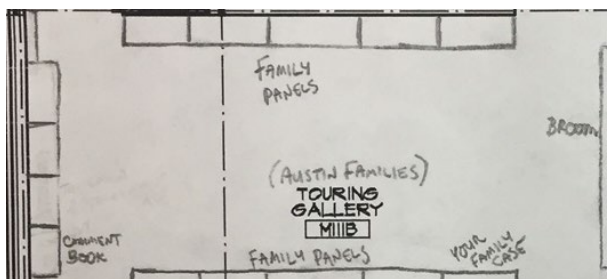


Figure 8: Touring Gallery mock up

with more diverse and interesting objects (Skeen 32). Again, this means that the critical sign-in/comment book could be vital in unearthing some in the community with access to storytelling objects. Also, an explanation for why these 10 families (right now) were chosen to represent African American families should be discussed. A strength of the Carver museum is how it highlights important community leaders that do not get notoriety in other historical venues. This means a

more thorough explanation for their inclusion is necessary. I would have text panels with built in cases to save space and to deemphasize the lack of items. I would also include one panel devoid of descriptive text and with no objects on it with a “this could be your family” message and a way to leave contact information. The hope is that this will entice current community members who may not know they could donate material to the museum to do just that. I would remove the Family Tree from the center of the gallery as I feel it does not get used often. If I am incorrect about that assumption, it could be reinstalled. The Family Tree used to be able to tell a story. Unfortunately, due to the lack of historical records for African Americans, it is difficult for many families to know their family trees, so this display might not have the resonance the curators expected. Lastly, I would move the Jumping the Broom exhibit to the north wall and diminish it in size. I would also add more biographical information to the images that remain and perhaps update it with more recent pictures to show that the tradition still continues today.

This redesigned exhibit would be vitally important to the Carver’s identity because while the other galleries are about large historical events and some larger than life individuals, this gallery provides a foundation of historical roots by concentrating on the people who live next door, the families and neighbors who, while not necessarily famous, still provide historical context to the area. These are

people who exemplify positive attributes despite the racism and discrimination of their time (Price 17). Patrons who see people from their own community in the exhibit feel that they have inherited experiences with them and that helps them better find their own niche in the history of the area and a deeper connection to the exhibition. These everyday stories deserve to be told and their everyday objects used to bolster the realness of those stories.



Figure 9: An example of the type of panels with built in cases I would use for the Families exhibit.

Artist Gallery: Currently the “I Know Why the Caged Bird Sings” Exhibit

The temporary exhibit space can be used to address other topics relevant to the community. For example, gentrification and a shrinking African American community in Austin. Or perhaps, an exhibit about women, or other groups in the community like Latinos which could be used as an opportunity to expand and include people in the larger community. It would be an enormous chance for evolution at Carver and could become a testing area for more controversial topics that some at the museum or in the community may want tackled but are unsure of the reception they will receive. However, Wallace does point out that museums can be overhasty with self-censorship and it may be good to push boundaries to garner attention and perhaps more viewership and revenue (Wallace 123, 126). Generally, temporary exhibits can be more daring than permanent ones. For example, this installation is both art and commentary on race: [Tammie Rubin: Before I Knew You, I Missed You](#). The question would be whether or not the Carver would want to raise these types of issues and risk backlash. However, this type of public space could also serve as a place where the community can come together and interact with one another. The District Six Museum is a prime example of a space where people can spend time with each other and share their experiences and memories (Rassool 291). It could be exactly what the Carver needs to build excitement and debate about what the museum is doing and to get buy in from those who visit.

South Corridor: L. C. Anderson High School exhibit

The L. C. Anderson High School exhibit, dedicated to the history of the integral African American high school which was closed due to a court-ordered desegregation plan, is well done and I would just make minor changes to the case such as better labels and moving the majorette outfit to the main case or

putting it in a taller one. The screen above it could run a continuous slideshow of the numerous images taken at Anderson throughout its history. There are numerous pictures on the [Portal to Texas History](#) and the Austin History Center and many more in the Carver collection. I would add at least three interactive screens and headphones to access the numerous oral histories and interviews of former students and residents especially those on [YouTube by Bruce Blackwell](#), similar to the Sound Archives of the District Six Museum (Rassool 298). The sign-in/comment book should be transcribed, digitally archived and shared and must include space for contact information for follow up. It is difficult to discern how long the L.C. Anderson High exhibit will remain relevant to the community, at large. As people related to the school's history pass away, will the community care about the exhibit? For the present, patrons should be directed to it as it is somewhat tucked away.

Children's Gallery: Let's Pretend, Dr. Carver!

The room of inventors is great in concept but some of the inventions, while historically important such as Elijah McCoy's engine lubricator, may have little interest to children. Perhaps some new inventions should be added to the larger panels or different ones currently on the Wall of Inventors should be highlighted. Additional interactives of some sort would probably also be beneficial. However, as a whole, this room is fantastic for children and adults.

Revolving Exhibit Spaces

My plan leaves three spaces available for special exhibits: The Artist Gallery, the hallway near the Children's Gallery and the space between the Core Gallery and the freight elevator. The reason I added the third was because changing exhibits provide direct community involvement by those interested in exhibiting their work. The hallway near the classroom and the Children's Gallery could actually become an exhibition space for the children in the community. Involving the children early will hopefully make them more engaged with the community and the museum later in life. These spaces should also extend historical knowledge to the community, not just artistic display. I feel confident that there are many exhibits that the community may want that have yet to be produced and having three spaces to show them will give the community even more opportunity to be involved in creating and evolving the identity of the Carver Museum.

Conclusion:

One quickly realizes that when planning a historical museum, there is no 'cookie cutter' option because of their variable locations and audiences. That is why it is important to discover what a good historical museum does for their patrons and the community and not necessarily just what those in the museum community consider to be a good museum. In the case of the Carver, I believe the use of a variety of objects and interactive spaces would be a great benefit. However, the direct input of the community and the patrons needs to be considered when a historical museum develops and implements any exhibit, especially when that museum is in essence a community museum. This input can come from something as simple as adding comment books in all of the galleries to get a sense of what patrons are expecting or what they want from the exhibits and maybe from the museum in total. This feedback will help to develop the identity of the Carver as a museum and as a community center. Like the District Six Museum in Cape Town, the Carver can also be "a hybrid space of research, representation, and pedagogy" (Rassool 290). The changes I am recommending are based on what I perceive as holes or silences within the exhibits. I acknowledge that I am approaching this as an academic and I may be completely off-base simply because I have not consulted with the community, the patrons or the curators and staff of the Carver. I do believe that the museum should attempt to appeal to everybody, from those of the community to visitors who may only visit one time. For those who only see the

museum once, they should walk away with a better sense of the community at that particular moment in time and its importance at a greater scale to Austin, to Texas and beyond. For those who go back multiple times, they should notice new things at every visit and perhaps recognize not just the changes made at the museum but the changes within themselves as time goes on. Also, how those changes influence their views and perspectives as objects and exhibits begin to represent different things. When the Carver brochure proclaims that, "The Whole World is Listening to Our Voices," we need to determine who those voices belong to and if they are representative of all of the various interests involved.

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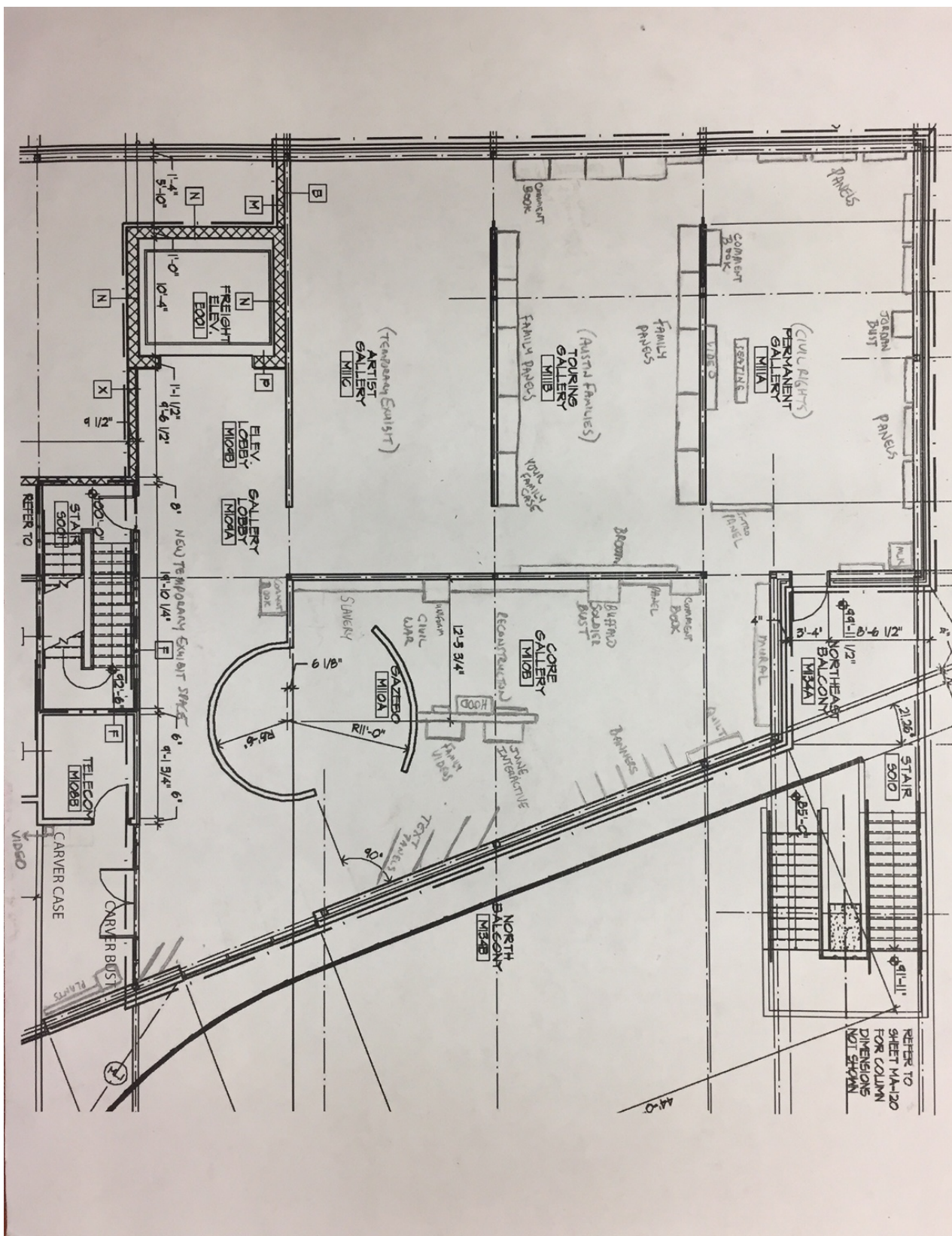
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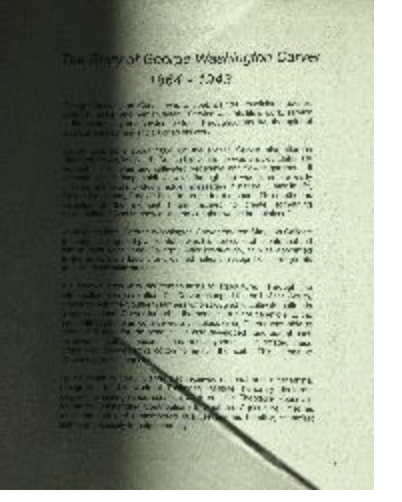
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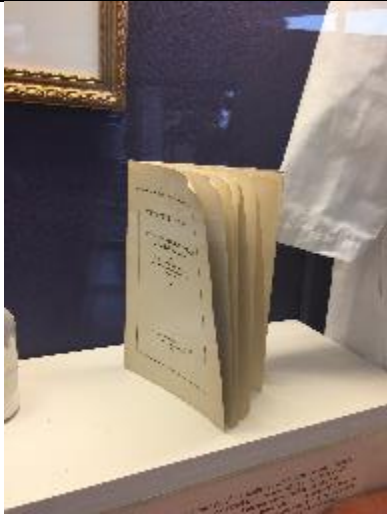




Carver Museum Objects and Graphics List




Thumbnails	Item	Text of label	Object/Graphic #s
North Lobby: George Washington Carver Exhibit			
	Graphic 1	Carver in his laboratory	Graphic 1 Main Case Center
	Graphic 2	Carver posing with his painting which received honorable mention at the Chicago's World Fair, 1893.	Graphic 2 Main Case Right Photograph Iowa State University
	Painting	Painting by George Washington Carver	Specimen 1 Main Case Right

	<p>Painting</p>	<p>Painting by George Washington Carver</p>	<p>Specimen 2</p> <p>Main Case Right</p> <p>Oil Painting</p> <p>George Washington Carver</p> <p>Oil on linen, H 133.0, W 68.5 cm</p> <p>Tuskegee Institute National Historic Site</p> <p>TUIN 1221</p>
	<p>Text Panel</p>	<p>Summary of Carver's life and work.</p>	<p>Graphic 3</p> <p>Text Panel</p> <p>South Wall</p>

	Carver Bust	George Washington Carver	<p>Specimen 3</p> <p>Sculptor: Jonas Perkins</p> <p>April 2007. Plaster.</p> <p>South Wall.</p>
	Laboratory Equipment	Laboratory set up of equipment that George Washington Carver used to do his experiments. Equipment included distilling apparatus, crucible holder, microscope, crucibles, reagent bottles, ring stand, steam heater, burner, peanut apothecary, grain scale, mortar and pestle, and centrifuge.	<p>Specimen 4</p> <p>Main Case Center</p>
	Carver/Curtis Rubbing Oil	Keep text	<p>Specimen 5</p> <p>Main Case Center</p>


	<p>Sweet Potato Starch</p>	<p>Keep text</p>	<p>Specimen 6 Main Case Center</p>
	<p>Tuskegee Institute Pamphlet</p>	<p>Keep text</p>	<p>Specimen 7 Main Case Left</p>



	New Testament	Keep text	Specimen 8 Main Case Right
	Bookmark	Keep text	Specimen 9 Main Case Right
	Eyeglasses	Keep text	Specimen 10 Main Case Right
	Napkin	Keep text	Specimen 11 Main Case Right




	<p>Photograph</p>	<p>Keep text</p>	<p>Specimen 12 Main Case Left</p>
	<p>Silver Coins</p>	<p>Keep text</p>	<p>Specimens 13 a, b Main Case Left</p>
	<p>Postage Stamps</p>	<p>Keep text</p>	<p>Specimens 14 a, b Main Case Left</p>



	<p>Stamp Booklet</p>	<p>Keep text</p>	<p>Specimen 15 Main Case Left</p>
	<p>Paint brushes</p>	<p>Keep text</p>	<p>Specimens 16 a,b,c Main Case Right</p>



	Bull Snake	Keep text	Specimen 17 Main Case Left
	Framed Letter	Keep text	Specimen 18 Main Case Left
	Slag	Keep text	Specimen 19 South Wall

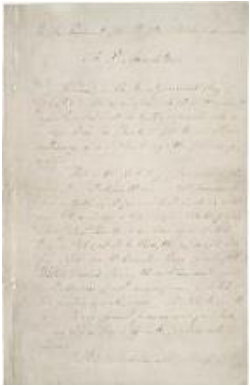



	<p>Various Plant Samples</p>	<p>Descriptions of samples</p>	<p>Specimen 20</p> <p>South Wall</p> <p>George Washington Carver-peanut specimen. Complete mounted peanut plant collected by Carver. Tuskegee Institute National Historic Site, TUIN 1811.</p>
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Core Gallery: Juneteenth Exhibit			
	<p>Back-ground Graphic 1:Juneteenth Mural</p>	<p>mural with a Juneteenth table and food, an important component of Juneteenth celebration and African American culture. A local artist or artists could create a mural depicting the history of African Americans in Texan including famous and local people in the areas of music, politics, sports and the arts., as well as those who keep the community running like the trash collectors and other city workers.</p>	<p>Graphic 4</p>
	<p>Slave Shackles</p>	<p>Shackles worn by a slave.</p>	<p>Specimen 21</p> <p>Collection of the George Washington Carver Museum</p>




	<p>Klan Robe and Hood</p>	<p>Various colors of KKK robes, however, indicate rank within the organization. This orange robe and hood belonged to the Grand Dragon (represented on the robe by the letters "G" and "D"), the highest-ranking KKK official in Texas. While the Ku Klux Klan was founded following the Civil War, local groups persisted through the 20th century, when the robes and hoods were used to conceal the identities of its members, which could include prominent businessmen, police officers, and high-ranking public officials.</p>	<p>Specimen 22</p> <p>Bullock Museum.</p> <p>Lender: Private Lender.</p> <p>Clothing and About: accessories ca. 1930s. Not on view</p>
	<p>Juneteenth Art Quilt</p>	<p>Renee Allen's Juneteenth quilt is part of a nationally traveling exhibition And Still We Rise: Race, Culture and Visual Conversations, organized by the Women of Color Quilters Network in partnership with Cincinnati Museum Center and National Underground Railroad Freedom Center.</p> <p>http://www.thestoryoftexas.com/visit/exhibits/and-still-we-rise</p>	<p>Specimen 23</p> <p>Bullock Museum. Lender: Women of Color Quilters Network in partnership with Cincinnati Museum Center and National Underground Railroad Freedom Center</p> <p>About: Time Period: 1971 – Present</p> <p>Exhibit: And Still We Rise This artifact is not on view.</p>
	<p>Document, Sale of Enslaved Girl as Payment for Back Taxes, July 25, 1849</p>	<p>When C. W. Bassett of Houston was unable to pay the \$2.40 he owed in county taxes, the county tax assessor seized his property: "One Negro girl named Loise, about ten years old and slave for life." At a public auction to help pay the taxes, Loise did not draw any bids and she was sold to the State of Texas for \$5.90. Loise's fate after the sale is unknown. An 1848 Texas law stated "for lands or tenements [that] cannot be sold for the want of bidders, it shall be the duty of the Assessor and Collector to bid off the same for the State..." The law set a precedent for the state to purchase property, in this case an enslaved girl.</p>	<p>Specimen 24</p> <p>Bullock Museum. Lender: Texas State Library and Archives Commission, Austin</p> <p>About: 1849</p> <p>This artifact is currently on view.</p>



	<p>Oath of Office taken by Trailblazing African American Legislator</p>	<p>The nine-year post-Civil War period known as Reconstruction (1865-1874) was contentious in Texas. As in the other former Confederate states, many Texans objected to the federal mandates for readmission to the Union, which included granting voting rights to people formerly enslaved. However, in an election held under federal supervision, thirteen African-American men were elected to serve in the 12th legislature, which met from February 8, 1870 to December 2, 1871.</p> <p>This oath of office was taken by David Medlock, a freedman who was elected to represent Limestone, Falls, and McLennan counties. Medlock served on the Federal Relations Committee, sponsored a bill that incorporated his hometown of Springfield, and sought the return of taxes to Limestone County for the building of a jail. Despite intimidation, African Americans continued to serve in the legislature until a combination of threats of violence and laws such as poll taxes and literacy tests severely curtailed the ability of African Americans to vote. It was not until 1966, with the election of Barbara Jordan to the Texas state senate, that African Americans again took their place in the Texas legislature.</p>	<p>Specimen 25</p> <p>Bullock Museum.</p> <p>Lender: Texas State Library and Archives Commission, Austin</p> <p>About: Documents</p> <p>9 3/4" Length X 7 3/4" Width</p> <p>1870</p> <p>This artifact is not on view.</p>
	<p>Discharge Paper for Buffalo Soldier</p>	<p>During the Civil War, some 180,000 African Americans served in the federal army. In 1866, the Army reorganized for postwar duties that included building roads, establishing a reliable mail service, and protecting the frontier from invasions by American Indians.</p> <p>A number of cavalry and infantry units were comprised of African-American soldiers, nicknamed "buffalo soldiers" by American Indians. They served at posts in Texas and throughout the frontiers of the southwest and Great Plains until the 1890s when the frontier days came to an end.</p> <p>This is the discharge paper for John Wilson of the 9th regiment of the U.S. Calvary. Wilson served at Fort Duncan near present-day Eagle Pass. Wilson was born in the West Indies and enlisted in Baltimore, Maryland on September 6, 1869. When he was discharged five years later, he traveled from Las Rusias (on the Texas-Mexico border near present-day Los Indio) back to Maryland. As the statement reveals, his 2,011-mile trip cost \$53.33, or less than one cent per mile. As indicated in the "DUE UNITED STATES" section, Wilson owed fifty-three cents for his tobacco purchases—items not covered by the government.</p>	<p>Specimen 26</p> <p>Bullock Museum.</p> <p>Lender: Texas Parks and Wildlife Department, Austin</p> <p>About: Documents</p> <p>11" Length X 8 1/2" Width</p> <p>1874</p> <p>This artifact is not on view.</p>



	<p>Buffalo Soldiers Scouting for Comanche</p>	<p>Keep text</p>	<p>Specimen 27</p> <p>Collection of the George Washington Carver Museum.</p> <p>Sculptor: Richard Lawrence</p> <p>2000. Bronze Cast, Marble and Walnut Base.</p>
	<p>General Order No. 3</p>	<p>Only known original copy of General Granger 's pronouncement of the Emancipation of African American slaves. Issues June 19, 1865 and celebrated every Juneteenth.</p>	<p>Specimen 28</p> <p>Dallas Historical Society</p>




	Emancipation Proclamation	Copy of original Emancipation Proclamation.	Specimen 29 National Archives
	Confederate Uniform	Infantryman for the Confederacy	Specimen 30 Collection of the Texas Military Forces Museum
	Confederate Hats and Caps	Confederacy headwear	Specimens 31 a,b,c,d Collection of the Texas Military Forces Museum
	Confederate pistols	Confederacy weapons	Specimens 32 a,b




	Confederate swords	Confederacy weapons	Specimens 33 a,b
Permanent Gallery: Civil Rights in Texas			
	Barbara Jordan	Statue of Barbara Jordan	<p>Specimen 34</p> <p>From the permanent collection of the George Washington Carver Museum and Cultural Center</p> <p>Sculptor: Bruce Wolfe</p> <p>2001-2002 Bronze.</p>
	The Reverend Dr. Martin Luther King, Jr.	Statue of MLK	<p>Specimen 35</p> <p>From the permanent collection of the George Washington Carver Museum and Cultural Center</p> <p>Sculptor: Tina Allen</p> <p>1998 Plaster with Patina</p>

	<p>Copy of Civil Rights Act of 1968</p>	<p>On April 4, 1968, civil rights leader and activist Martin Luther King, Jr. was assassinated in Memphis, Tennessee. Following his assassination, amid a wave of riots in more than 100 cities across the United States, President Lyndon Johnson increased pressure on Congress to pass additional civil rights legislation. Hoping for passage before King's funeral on April 9, LBJ argued that the Civil Rights Act of 1968 would be a fitting testament to King and his legacy.</p>	<p>Specimen 36</p> <p>National Archives, Washington, D.C.</p> <p>Documents</p> <p>1968</p>
	<p>Protest signs</p>	<p>Civil Rights March in front of Woolworths</p>	<p>Graphic 5</p> <p>Photograph</p> <p>Creator not found</p>
	<p>Whites Only water fountain</p>	<p>Images of separate water fountains</p>	<p>Graphic 6</p> <p>Photograph</p> <p>Creator not found</p>

	<p>Heman Sweatt photos</p>	<p>Heman Sweatt, registering for courses at the University of Texas law school, Austin, 1950. Sweatt won admission to the University of Texas law school as a result of Sweatt v. Painter, United States Supreme Court.</p> <p>https://tshaonline.org/handbook/online/articles/fsw23</p>	<p>Graphic 7</p> <p>Photograph</p> <p>Courtesy of Dolph Briscoe Center for American History. Image available on the Internet and included in accordance with Title 17 U.S.C. Section 107.</p>
	<p>Dr. Bertha Sadler Means photograph</p>	<p>Include biography label</p>	<p>Graphic 8</p> <p>Photograph</p> <p>Courtesy of Huston-Tillotson University</p>

	Ada Anderson	Include biography label	<p>Graphic 9</p> <p>Ada Anderson in 2011. Photo credit: Westlake Picayune</p>
	Willie Mae Kirk Photograph	Include biography label	<p>Graphic 10</p> <p>Photograph</p>

	<p>Harry Akin Photograph</p>	<p>Harry Akin at counter with plates of food at the Night Hawk restaurant.</p>	<p>Graphic 11</p> <p>Harry Akin – “candid”</p> <p>1 film negative : b&w ; 4 x 5 in.</p> <p>Douglass, Neal March 10, 1958</p>
	<p>Wilhelmina Delco</p>	<p>Include biography label</p>	<p>Graphic 12</p> <p>Photograph Courtesy of Texas Tribune</p>
	<p>MLK Road Sign Image</p>	<p>City employees Roger Schirmacher (left) and Eddie Owens look up at their work as the old 19th Street sign sits on their truck in April 1975.</p> <p>http://www.mystatesman.com/news/news/the-fight-over-austins-mlk-boulevard/np6t2/</p>	<p>Graphic 13</p> <p>Photograph courtesy of Texas Statesman</p>

Touring Gallery: Austin African American Families			
	Intro Panel	Austin African American Families	Graphic 14 Intro Panel 1
	Graphic Panels 1-10	Will use all current panels and family artifacts.	Graphics 15 a-j Panels 1-10
	Wedding Photos	May add or subtract some of these	Graphic 16 a-z Wedding Photographs